



Mozart's Werke.

SERIE XXIV.

Supplement

No. 1.

REQUIEM.

Köchel's Verzeichniss No. 626.

PARTITUR.

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Serie 24.

S U P P L E M E N T.

Supplement.
N^o 1.

REQUIEM.

Köchel's Verz.
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REQUIEM

von

W. A. MOZART.

Köch. Verz. N^o 626.

Mozart's Werke.

Serie 24. N^o 1.

Requiem.

Componirt in Wien 1791.

Adagio.

Corni di Bassetto in F. (M.)

Fagotti. (M.)

Trömbe in D. (M.)

Timpani in D. A. (M.)

Violino I. (M.)

Violino II. (M.)

Viola. (M.)

Soprano. (M.)

Alto. (M.)

Tenore. (M.)

Basso. (M.)

Violoncello, Basso ed Organo. (M.)

SOLO
tasto solo

Adagio.

Tromb. I.
 Tromb. II.
 Tromb. III.
 Organo
 (TUTTI)

TUTTI.
 Re - qui - em ae -
 Re - qui - em ae - ter -
 Re - qui - em ae - ter - nam, ae -

- qui - em ae - ter - nam do - na e - is, Do - mi - ne, re - qui - em - ae -
 ter - nam do - na e - is, Do - mi - ne, do - na e -
 - nam do - na e - is, Do - mi - ne, re - qui - em ae - ter - nam
 ter - nam do - na e - is, do - na, do - na e - is, Do - mi - ne, re - qui -

7/54 3# 5 64/4 3# 7 3b 7 7 6 6 6 5 # 4/2

ter - - nam do - na e - is, Do - mi - ne! et lux per-pe - tu - a,
- is, Do - mi - ne, do - na e - is, Do - mi - ne! et lux per-pe - tu - a,
do - - na e - is, Do - mi - ne, e - is, Do - mi - ne! et lux per-pe - tu - a,
em - ae - ter - nam do - na e - is, Do - mi - ne! et lux per-pe - tu - a,

6 - 2 5 6 7 8 6 # 6 4 3

et lux per-pe - tu - a lu - ce - at, lu - ce - at e - - is!
et lux per-pe - tu - a lu - ce - at, lu - ce - at e - - is!

Vcl. Bassi. SOLO.
senza Org.

6 4 3 6 5 2b 5 4 3

SOLO.

Te de - - cet hym - - nus, De - - us in Si - -

Vel.

on; et ti - - bi red - de - tur vo - tum in Je - ru - - sa -

a 2. b.
 a 2.
 TUTTI.
 lem. TUTTI. Ex - au - di o - ra - ti - o - nem me -
 TUTTI. Ex - au - di, ex - au - di, ex - au - di o - ra - ti - o - nem me -
 Ex - au - di, ex - au - di, ex - au - di o - ra - ti - o - nem me -
 TUTTI. Ex - au - di, ex - au - di, ex - au - di, ex - au - di o - ra - ti - o - nem me -
 Bassi.
 6b 6 6 6 3# 6 6 6 4 3
 (TUTTI)

am; ad te, ad te o - mnis, o - mnis ca - ro ve - ni -

P. 9-18 of year

This image shows a page from a musical score for Franz Schubert's 'Gloria'. The score is written for a large ensemble, including vocal soloists and various instruments. The lyrics 'dis - cus - su - rus. Di - es' are visible on the vocal staves. The music is in a key with one sharp (F#) and a 2/4 time signature. The score includes a variety of musical notations, such as treble and bass clefs, key signatures, time signatures, and dynamic markings like 'SOLO.' and 'TUTTI.'. The page is numbered 7 at the bottom left.

W. A. M. 626.

tu - rus, quan - do ju - dex est ven - tu - rus, eun - cta stri - cte

tu - rus, quan - do ju - dex est ven - tu - rus, eun - cta stri - cte

tre - mor est fu - tu - rus, quan - do ju - dex est ven - tu - rus, eun - cta stri - cte, stricte

tu - rus, quan - do ju - dex est ven - tu - rus, eun - cta stri - cte

This musical score is for the "Gloria" from Giuseppe Verdi's opera "Requiem". It features vocal soloists (Soprano, Alto, Tenor, Bass) and an orchestra. The score is written in G major and 4/4 time. The lyrics are in Latin: "dis - eus su - rus. Di - es". The score includes various musical notations such as notes, rests, and dynamic markings like "SOLO." and "TUTTI.". The bottom of the page shows figured bass notation for the basso continuo.

i - rae; di - es il - la solvet saeculum in fa - vil - la, te - ste Da - vid cum Sy -
 i - rae, di - es il - la solvet saeculum in fa - vil - la, te - ste Da - vid cum Sy -
 bil - la. Quan - tus tre - mor est fu - tu - rus, quan - do
 bil - la. Quan - tus tre - mor est fu - tu - rus, quan - do

a 2.
 a 2.
 (S.)

5 4 2 1
 6 6 6 6 6 6
 3 3 3 3 3 3
 4 4 4 4 4 4
 5 5 5 5 5 5
 6 6 6 6 6 6
 7 7 7 7 7 7
 8 8 8 8 8 8
 9 9 9 9 9 9
 10 10 10 10 10 10
 11 11 11 11 11 11
 12 12 12 12 12 12

ju - dex est ven - tu - rus, eun - cta stri - cte dis - cus - su - rus.

ju - dex est ven - tu - rus, eun - cta stri - cte dis - cus - su - rus.

Quantus

tasto

Di - es i - rae, di - es il - la.

Di - es i - rae, di - es il - la,

tre - mor est fu - turus, quantus tre - mor est fu -

Bassi.

tasto

W.A.M. 626.

di - es i - rae, di - es il - la, quan - tus

di - es i - rae, di - es il - la, quan - tus

tu - rus, quan - tus tre - mor est fu - tu - rus, quan - tus

Bassi.

Vel.

6 3 6 3 6 6 *tasto* 6

a 2.

tre - mor est fu - tu - rus. quando ju - dex est ven - tu - rus, cuncta stri - cte dis - eus - su - rus,

tre - mor est fu - tu - rus, quando ju - dex est ven - tu - rus, cuncta stri - cte dis - eus - su - rus,

6 6 6 6 6 6 7 3 6 6 6 6 *tasto* 6 6 6

Musical score for "Cuncta Stri-ete, Stri-ete Dis-cus-su-rus" by Johann Sebastian Bach. The score is in G major, 3/4 time, and features a complex arrangement of voices and instruments. The vocal parts (Soprano, Alto, Tenor, Bass) enter in the first measure with the lyrics "cun - eta stri - ete, stri - ete dis - cus - su - rus, cun - eta". The instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass) provide a rhythmic and harmonic foundation. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings. The lyrics are written below the vocal staves, and the instrumental parts are written on staves with various musical symbols.

Tuba mirum.

Andante.

Corni di Bassetto. (S)

Fagotti. (S)

Trombone Tenore Solo. (M)

Violino I. (S)

Violino II. (S)

Viola. (S)

Soprano Solo. (M)

Alto Solo. (M)

Tenore Solo. (M)

Basso Solo. (M)

Violoncello e Basso. (M)

Andante.

Tu - ba mi - rum, spargens so - num,

tu - ba mi - rum, spargens so - num, per se - pulchra re - gi - o - num co - get omnes an - te thronum, co - get o - mnes an - te

Mors stu-pe-bit et na-tu-ra, cum re-sur-get cre-a-tu-ra ju-di-can-ti re-spon-su-ra.

thro- - - num.

fp

(S.)
p

f *fp*

p *p*

Li - ber scriptus pro-fe-re-tur in quo to-tum con-ti-ne-tur un-de mun-dus, mun-dus

p

Ju - dex er - go cum se - de - bit, quid - quid la - tet, ap - pa -
 ju - di - ce - tur.

Quid sum, mi - ser tunc di - ctu - rus? quem pa - tro - num ro - ga - tu - rus, -
 rebit nil in - ul - tum re - ma - ne - bit.

Bassi

Musical score for "Cum vix justus, justus sit securus?" by Giovanni Battista Pergolesi. The score is in G major, 3/4 time, and features a vocal line with lyrics and a basso continuo line. The lyrics are: "cum vix justus, justus sit se - cu - rus? Cum vix justus, justus". The score includes dynamic markings such as "mf", "p", and "sotto voce".

This musical score is for the first movement of Brahms' Mass in G major, Op. 12, No. 1. It is a setting of the Kyrie eleison. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (F major/D minor) and the time signature is common time (C). The score includes dynamic markings such as *p* (piano), *f* (forte), and *cresc.* (crescendo). The lyrics are in Latin: "sit se - cu - rus, eum vix ju - stus, vix ju - stus sit se - cu - rus?". The score is presented in a single system with multiple staves for each part.

Rex tremendae.

Corni di Bassetto. (s.)

Fagotti. (s.)

Trombe in D. (s.)

Timpani in D.A. (s.)

Trombone Alto. (s.)

Trombone Tenore. (s.)

Trombone Basso. (s.)

Violino I. (M.)

Violino II. (S.)

Viola. (S.)

Soprano. (M.)

Alto. (M.)

Tenore. (M.)

Basso. (M.)

Violoncello, Basso ed Organo. (V.)

SOLO

TUTTI

Rex! Rex!

6 6 5

ff

ff

ff

ff

ff

ff

Rex! Rex tremendae majes - ta - tis, Rex tre - men - - - dae ma - jes -

Rex! Rex tremendae majes - ta - tis, Rex tre - men - - - dae ma - jes - ta - -

Rex! Rex tremendae majes - ta - tis, qui sal - van - dos sal - vas

Rex! Rex tremendae majes - ta - tis, qui sal - van - dos

The musical score is arranged in two systems. The first system consists of eight staves: two vocal staves (Soprano and Alto) at the top, followed by two piano staves (Right and Left Hand), and then four more staves for additional instruments or voices. The second system consists of six staves, including vocal parts with lyrics and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are in Latin, describing the attributes of Jesus Christ.

ta - - - tis, Rex tre - men - - - - - dae ma - jes - ta - tis, Rex tremen - dae ma - jes -
- - - - - tis, Rex tre - men - - - - - dae ma - jes - ta - - - - - tis, Rex tremen - dae ma - jes -
gra - tis, qui sal - van - dos sal - vas gra - - - - - tis, Rex tremen - dae ma - jes -
sal - vas gra - tis, sal - vas gra - - - - - tis, Rex tremen - dae ma - jes -

ta - tis, qui sal - van - dos sal - vas gra - tis, Rex tre - men -
 ta - tis, qui sal - van - dos sal - vas gra - tis,
 ta - tis, Rex tre - men - - - - - dae ma - jes - ta - - - - - tis, Rex tre - men -
 ta - tis, Rex tre - men - - - - - dae ma - jes - ta - - - - - tis, Rex tre -

dae, Rex tre-men - dae ma - jes - ta - tis, qui salvan - dos salvas gra - tis;

Rex tre - men - dae ma - jes - ta - tis, qui salvan - dos salvas gra - tis;

- dae, Rex tre-men - dae ma - jes - ta - tis, qui salvan - dos salvas gra - tis;

men - dae, Rex tre - men - dae ma - jes - ta - tis, qui salvan - dos salvas gra - tis;

SOLO
p
tasto

Salva me! Sal - va me, fons pi-e - ta - - - tis!

Salva me! Sal - va me, fons pi-e - ta - - - tis!

6⁷ 4³ 6 4 #

Recordare.

Cornodi Bassetto I.(M.)

Cornodi Bassetto II.(M.)

Fagotto I. (S.)

Fagotto II. (S.)

Violino I. (M.)

Violino II. (M.)

Viola. (M.)

Soprano Solo. (M.)

Alto Solo. (M.)

Tenore Solo. (M.)

Basso Solo. (M.)

Violoncello e Basso. (M.)

Vcl. *p*

tr

Bassi. *p*

The first system of the musical score for 'Recordare.' features ten staves. The top two staves are for Cornodi Bassetto I and II, both in treble clef with a key signature of one flat and a 3/4 time signature. They play a melodic line starting on a half rest, followed by a series of eighth and sixteenth notes, with a dynamic marking of *p*. The next four staves are for woodwinds: two Fagotti (Soprano and Alto clefs) and two Violini (treble clefs). They are mostly silent, with some activity in the final measure. The Viola (Mezzo-clef) and the vocal soloists (Soprano, Alto, Tenore, Basso) are also silent. The bottom two staves are for the Violoncello and Basso (bass clef), which play a rhythmic accompaniment of eighth notes, with trills marked *tr* and a dynamic marking of *p*.

The second system of the musical score continues the orchestration. The top four staves (Cornodi Bassetto, Fagotti, Violini, and Viola) remain mostly silent. The vocal soloists (Soprano, Alto, Tenore, Basso) are also silent. The Violoncello and Basso continue their rhythmic accompaniment. The bottom two staves (Violoncello and Basso) feature a melodic line with trills marked *tr* and a dynamic marking of *p*. The final measure of the system shows the vocal soloists entering with a note marked (S.) and a dynamic marking of *p*.

Quod sum cau - sa
 da - re, Je - su pi - e,
 Quod sum cau - sa
 cor - da - re, Je - su pi - e,
 Vl.

tu - ae vi - ae, ne me per - das il - la di - e, ne me
 ne me per - das, ne me
 tu - ae vi - ae, ne me per - das il - la di - e, ne me
 ne me per - das il - la di - e, ne me per - das,
 Bassi.

per - das il - la di - e.

per - das il - la di - e.

per - das il - la di - e.

per - das il - la di - e.

Quae - rens

Quae - rens me,

Bassi.

(M.) *mf* *tr* *(S.)* *p* *mf* *p* *Vel.* *mf* *p*

Se - dis - ti las - sus cru - cem pas - sus, tan - tus la - bor

Se - dis - ti las - sus cru - cem pas - sus, tan - tus la - bor

me. re - de - mi - sti tan - tus la - bor

re - de - mi - sti tan - tus la - bor

p *p* *p* *tr* *tr*

non sit cas - sus, tan - tus labor non sit cas - sus. Jus - te ju - dex
 non sit cas - sus, tan - tus labor non sit cas - sus.
 non sit cas - sus, tan - tus labor non sit cas - sus. Jus - te ju -
 non sit cas - sus, tan - tus labor non sit cas - sus.

ul - ti - o - nis, do - num fac re - missi - o - nis! an - te di - em ra - ti - o - nis,
 an - te di - em,
 - dex ul - ti - o - nis, do - num fac re - missi - o - nis, an - te di - em ra - ti - o - nis,
 an - te di - em ra - ti - o - nis, an - te

Bassi.

Musical score for the first system. The piano accompaniment consists of a grand staff (treble and bass clefs) and a lower staff (bass clef). The vocal parts include a soprano line, a mezzo-soprano line, and a bass line. The lyrics are in Latin: "an - te di - em ra - ti - o - nis! In - ge -". The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *tr* (trill). A rehearsal mark (M.) is present above the piano part. The bass line is labeled "Bassi." at the end.

Musical score for the second system. The piano accompaniment continues with the grand staff and lower staff. The vocal parts include the soprano, mezzo-soprano, and bass lines. The lyrics are: "mis - co tan - quam re - us, cul - pa ru - bet vul - tus me - us, sup - pli - can - ti". The score includes dynamic markings such as *f* (forte), *p* (piano), and *sf* (sforzando). A rehearsal mark (S.) is present above the piano part. The bass line is labeled "Bassi." at the end.

par - ce De - us! qui Ma - ri - am ab - sol - vi - sti, mi - hi quo - que spem de - di - sti, mi - hi quo - que
 par - ce De - us! mi - hi quo - que, mi - hi quo - que spem de - di - sti,
 par - ce De - us! et la - tro - nem ex - au - di - sti, mi - hi quo - que, mi - hi quo - que

spem de - di - sti.
 spem de - di - sti. Pre - ces me - ae non sunt di -
 spem de - di - sti.
 spem de - di - sti. Pre - ces me - ae non sunt di -

Sed tu, bo - nus, fac be - ni - gne,
 gnae,
 Sed tu, bo - nus, fac be - ni - gne,
 gnae, *Vel.* *tr* *tr* *Bassi.*

ne per-en-ni cre-mer i-gne! in-ter o - ves lo-cum prae - sta
 ne per-en-ni cre-mer i-gne! in-ter o - ves lo-cum prae - sta
 ne per-en-ni cre-mer i-gne! in-ter o - ves lo-cum prae - sta et ab

et ab hoe - dis me - se - que - stra sta - tuens in par - te dex - tra, sta -

et ab hoe - dis me se - que - stra sta - tuens in par - te dex - tra,

et ab hoe - dis me se - que - stra sta - tuens in par - te dex - tra,

hoe - dis, ab hoe - dis me se - que - stra sta - tuens in par - te dex - tra,

(M.)

(M.)

(M.)

tuens in par - te dex - tra.

sta - tuens in par - te dex - tra.

sta - tuens in par - te dex - tra.

sta - tuens in par - te dex - tra.

Confutatis.

Andante.

Corni di Bassetto. (s.)

Fagotti. (s.)

Trombe in D. (s.)

Timpani in D.A. (s.)

Tromboni Alto e Tenore. (s.)

Trombone Basso. (s.)

Violino I. (M.)

Violino II. (s.)

Viola. (s.)

Soprano. (M.)

Alto. (M.)

Tenore. (M.)

Basso. (M.)

Violoncello, Basso ed Organo. (M.)

TUTTI

Con - fu - ta - tis ma - le - di - etis,

TUTTI

Con - fu - ta - tis , ma - le - di - etis, flam - mis a - cribus ad-

TUTTI

Andante.

The musical score consists of several staves. The upper section features piano accompaniment with a treble and bass staff. The lower section contains vocal parts, including a soprano line and a bass line. The lyrics are in Latin, and the music includes dynamic markings such as *p* (piano) and *sotto voce* (under the voice).

Lyrics:

flam - mis a - cribus ad - di - ctis, flam - mis a - cribus ad - di - ctis.
 di - ctis, ma - le - di - ctis, flam - mis a - cribus ad - di - ctis.

Vocal Entries:

TUTTI sotto voce
 Vo - - - ca,
sotto voce
TUTTI
 Vo - - - ca,

The musical score is arranged in two systems. The first system contains the piano accompaniment, consisting of a grand staff (treble and bass clefs) and a lower grand staff (alto and bass clefs). The piano part features a rhythmic melody in the right hand and a more active bass line in the left hand, with various dynamic markings including *f* (forte). The second system contains the vocal parts, with two staves for voices. The lyrics are in Latin and are written below the vocal staves. The lyrics are: "vo - ca me, vo - ca me cum be - ne - di - ctis." and "Con - fu - ta - tis ma - le -".

vo - ca me, vo - ca me cum be - ne - di - ctis.

vo - ca me, vo - ca me cum be - ne - di - ctis.

Con - fu - ta - tis

Con - fu - ta - tis ma - le -

ma - le-di - ctis, flam - mis a - cribus ad - di - ctis, con - fu - ta - tis ma - le-

di - ctis, flam - mis a - cribus ad - di - ctis, con - fu - ta - tis ma - le-di - ctis, ma - le-

[illegible]

The musical score is arranged in two systems. The first system consists of eight staves: four for piano accompaniment (treble and bass clefs, with grand staff notation) and four for vocal parts (treble and bass clefs). The piano accompaniment features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with some melodic variation. The vocal parts are mostly silent, with some notes appearing in the final measure of the system. The second system consists of four staves: two for vocal parts with lyrics and two for piano accompaniment. The vocal parts have the lyrics: "di - ctis, vo - ca me, vo - ca me, vo - ca me cum be - ne - di - ctis." The piano accompaniment continues the eighth-note pattern. The score is marked with a piano (*p*) dynamic.

di - ctis, vo - ca me, vo - ca me, vo - ca me cum be - ne - di - ctis.

di - ctis, vo - ca me, vo - ca me cum be - ne - di - ctis.

O - ro sup - plex et ac - - cli - - - nis, cor con -
 O - ro sup - plex et ac - - cli - - - nis, cor con -
 O - - - ro sup - plex et ac - - cli - - - nis, cor con -

6/4 2/4 7/8 3/8 6/8 4/8 5/8 7/8 3/8 6/8 4/8 2/4

The musical score is arranged in two systems. The first system contains piano accompaniment for the first four measures. The second system contains vocal parts for three voices (Soprano, Alto, and Bass) with Latin lyrics, followed by a piano accompaniment line for the final four measures.

Piano Accompaniment (Measures 1-4):

- Measure 1:** Treble clef, key of D major (two sharps). Bass clef, key of B minor (two flats). Treble clef, key of D major. Bass clef, key of B minor.
- Measure 2:** Treble clef, key of D major. Bass clef, key of B minor. Treble clef, key of D major. Bass clef, key of B minor.
- Measure 3:** Treble clef, key of D major. Bass clef, key of B minor. Treble clef, key of D major. Bass clef, key of B minor.
- Measure 4:** Treble clef, key of D major. Bass clef, key of B minor. Treble clef, key of D major. Bass clef, key of B minor.

Vocal Parts (Measures 5-8):

Lyrics: tri - tum qua - si ei - - - nis. Ge - re cu - - ram,

Piano Accompaniment (Measures 5-8):

- Measure 5:** Treble clef, key of D major. Bass clef, key of B minor. Treble clef, key of D major. Bass clef, key of B minor.
- Measure 6:** Treble clef, key of D major. Bass clef, key of B minor. Treble clef, key of D major. Bass clef, key of B minor.
- Measure 7:** Treble clef, key of D major. Bass clef, key of B minor. Treble clef, key of D major. Bass clef, key of B minor.
- Measure 8:** Treble clef, key of D major. Bass clef, key of B minor. Treble clef, key of D major. Bass clef, key of B minor.

Figured Bass (Measures 5-8):

7 5 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

ge - re cu - ram me - i fi - - - nis!

ge - re cu - ram me - i fi - - - nis!

cu - - - ram me - - i fi - - - nis!

6 4 2# 7b 5 3 6b 4 5 3 7b

Lacrimosa.

Corni di Bassetto. (s.)

Fagotti. (s.)

Trombe in D. (s.)

Timpani in D.A. (s.)

Tromboni Alto e Tenore. (s.)

Trombone Basso. (s.)

Violino I. (M.)

Violino II. (M.)

Viola. (M.)

Soprano. (M.)

Alto. (M.)

Tenore. (M.)

Basso. (M.)

Violoncello, Basso ed Organo. (M.)

La - erimo - sa di - - es il - la,

La - erimo - sa di - - es il - la,

This musical score is for the 'Lacrimosa' movement from Mozart's Requiem. It is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in G minor, 4/4 time, and consists of 16 measures. The vocal parts enter in measure 1 with the lyrics 'qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo re - us. La - cri - mo - sa'. The piano accompaniment features a prominent bass line with a 'cresc.' (crescendo) marking in measure 4, reaching a forte (f) dynamic in measure 8. The vocal parts also have dynamic markings, including 'p' (piano) and 'f' (forte). The score includes various musical notations such as notes, rests, and accidentals, as well as performance instructions like 'cresc.', 'f', 'p', and 'sotto voce'.

di - es il - la, qua resur - get ex fa - vil - la ju - di - can - dus ho - mo re - us.

di - es il - la, qua resur - get ex fa - vil - la ju - di - can - dus ho - mo re - us.

di - es il - la, qua resur - get ex fa - vil - la ju - di - can - dus ho - mo re - us.

di - es il - la, qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo re - us.

6^b — 5^b 4 — 6 4 — 7[#] 5[#] 4[#] 8 3 7^b 7^b 3 — 6 5 4 3[#] 7^b 6 9 8 3

[illegible]

Do - na e - is re - qui-em! Do - na

Do - na e - is re - qui-em! Do - na e - is,

(Tromb. c. 12)

e - is, do - na e - is re - qui - em! A - - - men.
 Do - na e - is, do - na e - is re - qui - em! A - - - men.
 e - is, do - na e - is re - qui - em! A - - - men.
 do - na e - is re - qui - em! A - - - men.

Domine Jesu.

Andante con moto.

Corni di Bassetto. (s.)

Fagotti. (s.)

Tromboni Alto e Tenore. (s.)

Trombone Basso. (s.)

Violino I. (s.)

Violino II. (s.)

Viola. (s.)

Soprano. (M.)

Alto. (M.)

Tenore. (M.)

Basso. (M.)

Violoncello, Basso ed Organo. (M.)

TUTTI
Do - mi-ne Je - su Chri - ste, Rex glo - ri-ae, rex glo - ri-ae! Li - bera
TUTTI
Do - mi-ne Je - su Chri - ste, Rex glo - ri-ae, rex glo - ri-ae! Li - bera a - nimas
TUTTI
Do - mi-ne Je - su Chri - ste, Rex glo - ri-ae, rex glo - ri-ae! Li - bera
TUTTI
Do - mi-ne Je - su Chri - ste, Rex glo - ri-ae, rex glo - ri-ae! Li - bera a - nimas

Andante con moto.

a - nimas o - mnium fi - de - li - um de - functo - rum de poe - nis in - fer - ni, de poe - nis in -

o - mni - um fi - de - li - um de - functo - rum de poe - nis in - fer - ni, de

a - nimas o - mnium fi - de - li - um de - functo - rum de poe - nis in - fer - ni, de

o - mni - um fi - de - li - um de - functo - rum de poe - nis in - fer - ni,

6 6 7 6 7 6 7 6 3# 3# 5 6 6 5 = 6 4 3 = f

fer - - - ni, et de pro - fun - - do la - - - eu.

poe - nis in - fer - - ni, et de pro - fun - - do la - - - eu.

poe - nis in - fer - - ni, et de pro - fun - - do la - - - eu.

de poe - nis in - fer - - ni, et de pro - fun - - do la - - - eu.

p 6 5 6 5 6 5 7 6 5 4 3

a 2

a 2

p Li - be - ra, li - be - ra e - - - as de o - re le - o - nis, li - be - ra, li - be - ra

p Li - be - ra e - - - as de o - re le - o - nis, *p* li - be - ra

p Li - be - ra e - - - as de o - re le - o - nis, *p* li - be - ra

p 6 6 5 6 1 1 1 6 5

e - as de o - re le o - nis!
 e - as de o - re le o - nis! ne ab - sor - beat e - as tar - tarus, ne ca - dant in ob -

6 \flat = 6 - 4 6 1 1 1 3 \sharp 6 3 \flat 6 \flat 5 - 6 \sharp 5 \flat - 6

ne ab - sor - beat e - as tar - ta - rus, ne ca - dant in ob -
 ne ob - sor - beat e - as tar - ta - rus, ne ca - dant in ob - seu - rum, ne ca - dant, ne ca - dant in ob - seu -
 seu - rum, ne ca - dant, ne ca - dant in ob - seu - rum, ne ca - dant, ne ca - dant, ne ca - dant in ob -

3 - 6 - 6 \flat 3 \flat 6 \flat 5 - 5 - 6 \flat 6 \flat 3 - 7 - 9 - 6 \flat 6 \flat 5 - 6 \flat 6 \flat

seurum, ne ca_dant, ne ca_dant in ob_scu - rum, ne ca_dant, ne cadant in ob_scu -
 rum, ne ca_dant, ne ca_dant, ne ca_dant in ob_scurum, ne ca_dant, ne cadant in ob_scu -
 seurum, ne ca_dant, ne ca_dant, ne ca_dant in ob_scurum, ne ca_dant, ne cadant in ob_scu -
 ne ab_sor-beat e-as tar-tarus, ne ca_dant in ob_scurum, ne ca_dant in ob_scu -

5 9 9 9 6 6 3# 6 8 7
 7 7 7-2 5 6 3 2 3 5

SOLO
 rum; sed sig_ni-fer, san-ctus Mi - chael, re - praesentet e - as in lu - cem
 rum; sed sig_ni-fer, san-ctus Mi - chael, re - praesentet e -
 rum; sed sig_ni-fer, san-ctus
 rum; SOLO

3# 1 1 1 6 6 6 3# 6 5 4 3 6 7 9 8 7 6 7 5 6

san - ctam, re - prae - sen - tet, re - praesen - tet e - as in lu - cem san - as in lu - cem san - ctam, re - prae - sen - tet, re - prae - sen - tet e - as in lu - cem. Mi - cha - el, re - praesen - tet e - as, re - prae - sen - tet e - as in lu - cem. SOLO sed sig - ni - fer, san - ctus Mi - cha - el, re - prae - sen - tet e - as, re - prae - sen - tet e - as in lu - cem.

San - ctus, san - ctus, san - ctus, quam o - lim A - brahae pro - mi - si sti et se - mi - ni e - jus,

TUTTI

quam o-lim A - brahae pro - mi -

quam o-lim A - brahae pro - mi - si - sti et se - mini e - jus,

si - sti, quam o-lim A - brahae et se - mini e - jus pro - mi - si - sti, pro - mi -

quam o-lim A - brahae pro - mi - si - sti, pro - mi - si - sti, *Vel.*

a 2.

si - sti, quam o-lim A - brahae pro - mi - si - sti,

quam o-lim A - brahae pro - mi - si - sti, et se - mini e - jus, quam o-lim

si - sti, quam o-lim A - brahae pro - mi - si - sti,

Bassi. et se - mini

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pro - mi - si - sti et se - mini e - jus, quam o - lim

A - brahae et se - mini e - jus pro - mi - si - sti, quam o - lim

quam o - lim A - brahae pro - mi - si - sti, quam o - lim A - brahae, quam o - lim

e - jus, et se - mini e - jus, quam o - lim A - brahae

A - brahae pro - mi - si - sti, pro - mi - si - sti, quam o - lim A - brahae pro - mi - si - sti,

A - brahae pro - mi - si - sti, pro - mi - si - sti, quam o - lim A - brahae pro - mi -

A - brahae pro - mi - si - sti, pro - mi - si - sti, quam o - lim A - brahae pro - mi -

pro - mi - si - sti, pro - mi - si - sti, *Vcl.*

7 6 7 6 5# 6 5 7 8 3# 9 6 4 7 5 2 8 3#

64

quam olim A - brahae pro - mi - si - sti et se - mini e - jus, et se -

si - sti, quam olim A - brahae pro - mi - si - sti et se - mini e - jus, et

si - sti, quam olim A - brahae pro - mi - si - sti et se - mini e - jus, et

et

This musical score is for the 'Te Deum' by J. S. Bach, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 3/4 time. It includes a vocal line (Soprano) and instrumental parts for strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The lyrics are in Latin, and the score includes a variety of musical notations such as notes, rests, and dynamic markings.

The lyrics for the vocal part are:

- mini e - jus, et se - mini e - jus, quam o - lim A - brahae pro - mi -
 se - mini, se - mini e - jus, quam o - lim A - brahae pro - mi -
 et se - mini, se - mini e - jus, quam o - lim A - brahae pro - mi -
 se - mini, se - mini e - jus, quam o - lim A - brahae pro - mi - si - sti

The score includes a variety of musical notations, including notes, rests, and dynamic markings. The tempo is marked 'Allegro'. The score is for a vocal part (Soprano) and instrumental parts (Violins I, Violins II, Violas, Cellos, and Double Basses).

si - sti, quam o - lim A - brahae pro - mi - si - sti, et se - mi - ni e - jus.

si - sti, quam o - lim A - brahae pro - mi - si - sti, et se - mi - ni, se - mi - ni e - jus.

si - sti, quam o - lim A - brahae pro - mi - si - sti, et se - mi - ni, se - mi - ni e - jus.

quam o - lim A - brahae pro - mi - si - sti, pro - mi - si - sti, et se - mi - ni, se - mi - ni e - jus.

Hostias.

Andante. (S.)

Corni di Bassetto. (S.) (Senza Tromboni.)

Fagotti. (S.)

Violino I. (M.) (S.)

Violino II. (M.) (S.)

Viola. (M.) (S.)

Soprano. (M.) TUTTI

Alto. (M.) TUTTI Ho - stias et pre - ces ti - bi, Do - mi - ne, ti - bi,

Tenore. (M.) TUTTI

Basso. (M.) TUTTI Ho - stias et pre - ces ti - bi, Do - mi - ne, ti - bi,

Violoncello, Basso ed Organo. (M.) SOLO TUTTI

Andante. (S.)

Do - mi - ne, lau - dis of - fe - rimus; tu su - sci - pe pro a - ni - ma - bus il - lis,

Do - mi - ne, lau - dis of - fe - rimus; tu su - sci - pe pro a - ni - ma - bus il - lis,

qua - rum ho - di - e me - mo - ri - am fa - ci - mus.

qua - rum ho - di - e, ho - di - e me - mo - ri - am fa - ci - mus.

qua - rum ho - di - e, ho - di - e me - mo - ri - am fa - ci - mus.

qua - rum ho - di - e, ho - di - e me - mo - ri - am fa - ci - mus.

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section marked 'Moderato'. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are in Latin: 'Ho - sti - as et pre - ces ti - bi, Do - mi - ne, Ho - sti - as et pre - ces ti - bi, Do - mi - ne,'. The score includes dynamic markings such as *f* (forte), *p* (piano), and *cresc.* (crescendo). The piano part features a prominent bass line with a steady eighth-note rhythm. The vocal parts enter with a melodic line, and the piano provides harmonic support. The score is presented in a single system with multiple staves for each part.

Musical score for "Laudis Officium" by Giovanni Battista Pergolesi. The score is for SATB choir and basso continuo. It features a key signature of one flat (B-flat) and a common time signature. The lyrics are in Latin: "lau - dis of - fe - ri - mus; tu su - sci - pe pro a - ni - ma - bus il - lis,". The score includes dynamic markings such as *f* (forte), *p* (piano), and *cresc.* (crescendo). The basso continuo line is at the bottom, with a figured bass line.

qua-rum ho-di-e, ho-di-e me-mo-ri-am fa-ci-mus; fac
 qua-rum ho-di-e me-mo-ri-am fa-ci-mus; fac
 qua-rum ho-di-e me-mo-ri-am fa-ci-mus; fac
 qua-rum ho-di-e, ho-di-e me-mo-ri-am fa-ci-mus; fac

e-as, Do-mi-ne, de mor-te trans-i-re ad vi-tam,
 e-as, Do-mi-ne, de mor-te trans-i-re ad vi-tam,
 e-as, Do-mi-ne, de mor-te trans-i-re ad vi-tam,
 e-as, Do-mi-ne, de mor-te trans-i-re ad vi-tam,

70

A - brahae pro - mi - si - sti,
pro - mi - si - sti, et se - mi - ni e - jus, quam o - lim A - brahae
quam o - lim A - brahae pro - mi - si - sti, quam o - lim
et se - mi - ni e - jus,

Bassi.

et se - mi - ni e - jus, quam o - lim A - brahae pro - mi -
et se - mi - ni e - jus pro - mi - si - sti, quam o - lim A - brahae pro - mi -
A - brahae pro - mi - si - sti, quam o - lim A - brahae, quam o - lim A - brahae pro - mi -
et se - mi - ni e - jus, quam o - lim A - brahae pro - mi - si - sti,

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si - sti, promi - si - sti, quam o - lim A - brahae pro - mi - si - sti, quam o - lim A - brahae

si - sti, promi - si - sti, quam o - lim A - brahae pro - mi - si - sti, quam o - lim

si - sti, promi - si - sti, quam o - lim A - brahae pro - mi - si - sti, quam o - lim

pro - mi - si - sti, *Vel.*

5# 6 5 7 6 3# 9 7 8 6 6 6

4 2 3# 4 2

pro - mi - si - sti et se - mi - ni e - jus, et se - mini e -

A - brahae pro - mi - si - sti et se - mi - ni e - jus, et se -

A - brahae pro - mi - si - sti et se - mi - ni e - jus, et se -

A - brahae pro - mi - si - sti et se - mi - ni e - jus, et se -

6 8 7 3# 6 5 4 3# 6 6 3# 6

3 3 3# 4 3# 6

W. A. M. 626.

-jus, et se - mini e - -jus, quam o - lim A - brahae pro - mi - si - sti, quam o - lim
 - mi - ni, se - mini e - -jus, quam o - lim A - brahae pro - mi - si - sti, quam o - lim
 - mi - ni, se - mini e - -jus, quam o - lim A - brahae pro - mi - si - sti, quam o - lim
 - mi - ni, se - mini e - -jus, quam o - lim A - brahae pro - mi - si - sti, quam o - lim Abrahæ promi -

5 7 6 5 # 6 6 6 7 6 6 5

A - bra - hae pro - mi - si - sti, et se - - mi - ni e - - -jus.
 A - bra - hae pro - mi - si - sti, et se - mi - ni, se - mi - ni e - - -jus.
 A - bra - hae pro - mi - si - sti, et se - mi - ni, se - mi - ni e - - -jus.
 si - sti pro - mi - si - sti, et se - mi - ni, se - mi - ni e - - -jus.

Sanctus.

Adagio.

Corni di Bassetto. (s.)

Fagotti. (s.)

Trombe in D. (s.)

Timpani in D.A. (s.)

Violino I. (s.)

Violino II. (s.)

Viola. (s.)

Soprano. (s.)

Alto. (s.)

Tenore. (s.)

Basso. (s.)

**Violoncello,
Basso ed Organo.** (s.)

Adagio.

Do - mi - nus, De - us Sa - ba - oth! Ple - ni sunt coe - li et ter -

Do - mi - nus, De - us Sa - ba - oth! Ple - ni sunt coe - li et ter -

Do - mi - nus, De - us Sa - ba - oth! Ple - ni sunt coe - li et ter -

tasto 6 4 5 6 6 7 3#

ten.

ra glo - ri - a, glo - ri - a, glo - ri - a tu - - -

ra glo - ri - a, glo - ri - a, glo - ri - a tu - - -

6 5 7 5 7 6 5 7 6 5 7 4 5 3

Allegro. *tacet.*

a. a. a. a.

O - san - na in ex -

O - sanna in ex - cel - sis! O - san - na in ex - cel - sis, in

Bassi. *Vel.* Bassi.

Allegro.

O - san - na in ex - cel - sis! O -
 cel - sis! O - san - na in ex - cel - sis!
 san - na in ex - cel - sis!
 ex - cel - sis! O - san - na in ex -

6 4 — 6 7 5 6 4 2 5 7 3# 7 6 3 9 8 6 6 7 3# 6 6 5 4 6

Vel. *Bassi.*

san - na in ex - cel - sis! O - san - na in ex - cel - sis!
 sis! O - san - na in ex - cel - sis!
 O - san - na in ex - cel - sis, in ex - cel - sis!
 cel - sis! O - san - na in ex - cel - sis!

6 6 6 6 6 6 6 6 3 6 6 6 5 5 2 3 5 6 7 5 5 4 3

Benedictus.

Andante.

Corni di Bassetto. (s.)

Fagotti. (s.)

Trombe in B. (s.)

Tromboni
Alto e Tenore. (s.)Trombone
Basso. (s.)

Violino I. (s.)

Violino II. (s.)

Viola. (s.)

Soprano. (s.)

Alto. (s.)

Tenore. (s.)

Basso. (s.)

Violoncello,
Basso ed Organo. (s.)

Andante.

SOLO.

Be - nedictus, qui

Vel.

p

tr.

SOLO.

Be - ne - di - ctus, qui ve - nit in no - mine Domini, in no - mi - ne Do - mi -

ve - nit in no - mi - ne Do - mini,

tr.

Bassi.

p

p

a 2.

ni, bene-dictus, qui ve-nit, be-ne-di-ctus, qui ve-nit in

benedi-ctus, qui ve-nit in no-mine Do-mi-ni, bene-di-ctus, qui ve-nit in

SOLO.
Bene-dictus, qui venit, bene-di-ctus, qui

SOLO.
Bene-di-ctus, qui ve-nit in no-mine Do-mi-ni, be-ne-di-ctus, qui

no - mi - ne Do - mi - ni. Benedictus, qui ve - nit, qui ve - nit in no - mine

no - mi - ne Do - mi - ni. Benedictus, qui ve - nit, qui ve - nit in no - mine

ve - nit in no - mi - ne Do - mi - ni. Bene - di - ctus, qui ve - nit, qui ve - nit in no - mine

SOLO.

ff *f* *p*

ff *p*

ff

ff

ff *mf*

ff *mf*

ff *mf*

Do - mi - ni. Be - ne -

Do - mi - ni. Be - ne -

Be - ne - di - ctus,

ff *p* *mf*

Vel. Bassi.

Musical score for a hymn, page 81. The score is in B-flat major (two flats) and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note bass line. The vocal parts enter with the lyrics "di-ctus, qui ve-nit in no-mi-ne Do-mi-ni." The score includes dynamic markings such as *f*, *p*, and *sf*.

di-ctus, qui ve-nit in no-mi-ne Do-mi-ni.

di-ctus, qui ve-nit in no-mi-ne Do-mi-ni.

qui ve-nit in no-mi-ne Do-mi-ni.

Musical score for a piece in B-flat major, 3/4 time. The score features a piano introduction with a flowing eighth-note melody in the right hand and a steady eighth-note accompaniment in the left hand. The introduction is marked with a *p* (piano) dynamic. The vocal entry begins in the fifth measure with the lyrics "Be - ne - dictus, qui ve - nit in no - mi - ne Do - mi - ni." The vocal melody is supported by the piano accompaniment. The score is written for a single system with multiple staves.

p

I.

I.

Benedi-ctus, qui ve-nit in no-mi-ne Do-mi-ni, qui ve-nit in

Benedi-ctus, qui ve-nit in no-mi-ne Do-mi-ni, qui ve-nit in

ni. Benedi-ctus, qui ve-nit in no-mi-ne Do-mi-ni, qui ve-nit in

Bene-di-ctus, qui ve-nit, qui ve-nit in no-

cresc. *p assai* *a. 2.* *p assai*

cresc. *fp* *cresc.* *fp* *cresc.* *fp*

tr.

no - mine Do - mi - ni, bene - di - ctus, qui ve - nit, bene - di - ctus, qui ve - nit in

no - mine Do - mi - ni, benedi - ctus, qui ve - nit in nomine Do - mi - ni, qui ve - nit in

no - mine Do - mi - ni, benedi - ctus, qui ve - nit in nomine Do - mi - ni, bene - di - ctus, qui

- mine Do - mi - ni, benedi - ctus, qui ve - nit in no - mine Domini, bene - di - ctus, qui

cresc. *fp*

no - mi - ne Do - mi - ni, be - ne - di - ctus, qui ve - nit in no - mi - ne, in no - mi - ne

no - mi - ne Do - mi - ni, be - ne - di - ctus, qui ve - nit in no - mi - ne, in no - mi - ne

ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus, qui ve - nit in no - mi - ne, in no - mi - ne

ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus, qui ve - nit in no - mi - ne

Vcl. Bassi.

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section for piano and voice. The score is written for a piano and a vocal soloist, with the piano part in the upper staves and the vocal part in the lower staves. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into four systems, each containing a piano part and a vocal part. The piano part features a variety of textures, including arpeggiated chords, flowing sixteenth-note passages, and sustained chords. The vocal part is written in a single line, with lyrics in Latin. The lyrics are: 'Do - mi - ni, be - ne - di - ctus, qui ve - nit, qui ve - nit, qui ve - nit in no - mine Do - mi - ni. Do - mi - ni, be - ne - di - ctus, qui ve - nit, qui ve - nit in no - mine Do - mi - ni. Do - mi - ni, be - ne - di - ctus, qui ve - nit, qui ve - nit in no - mine Do - mi - ni. Do - mi - ni, be - ne - di - ctus, qui ve - nit, qui ve - nit in no - mine Do - mi - ni.' The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation markings such as *dolce* (sweetly). The piano part is written in a grand staff (treble and bass clefs), and the vocal part is written in a single line (soprano clef). The score is a page from a larger manuscript, with the page number 10 visible in the bottom right corner.

Allegro.

ff

ff

ff

ff

ff

ff

ff

ff

ni.

ni.

ni.

TUTTI.

O - san-na in ex-

ff

ff

Vel.

Allegro.

(Tromb. c.v.)

TUTTI.
O - san - na in ex - cel -

TUTTI.
O - sanna in ex - cel - sis! O - san - na in ex - cel -

cel - sis! O - san - na in ex - cel - sis, in ex - cel -

TUTTI.
O -

Bassi

The musical score is arranged in two systems. The first system consists of eight staves: four for piano accompaniment (treble and bass clef) and four for vocal parts (two treble and two bass clefs). The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal parts enter with a simple, homophonic melody. The second system continues the vocal parts with Latin lyrics. The lyrics are:
 sis! O - san - na in ex - cel - sis! O - san - na in ex - cel - sis!
 - sis! O - san - na in ex - cel - sis! O - san - na in ex - cel - sis!
 - sis! O - san - na in ex - cel - sis, in ex - cel - sis!
 san - na in ex - cel - sis! O - san - na in ex - cel - sis!

Agnus Dei.

Corni di Bassetto. (s.) *f*

Fagotti. (s.) *f*

Trombe in D. (s.) *f*

Timpani in D. A. (s.) *f*

Tromboni Alto e Tenore. (s.) *f*
(Tromb. c. P.)

Trombone Basso. (s.) *f*

Violino I. (s.) *mf* *p*

Violino II. (s.) *mf* *p*

Viola. (s.) *mf* *p*

Soprano. (s.) *f*
A - gnus De - i, qui tol -

Alto. (s.) *f*
A - gnus De - i, qui tol -

Tenore. (s.) *f*
A - gnus De - i, qui tol -

Basso. (s.) *f*
A - gnus De - i, qui tol -

Violoncello, (s.) *mf* *p*
Basso ed Organo. *mf* *p*

7
5

7
5

Musical score for a hymn, featuring piano and organ parts. The score is written in G major (one sharp) and 3/4 time. The piano part consists of two staves (treble and bass clef) with dynamic markings *mf*, *p*, and *ff*. The organ part consists of two staves (treble and bass clef) with dynamic markings *ff* and *p assai*. The lyrics are in Italian and are written below the organ staves.

The lyrics are:

lis pec - ca - ta mun - di. do - na e - is -
 lis pec - ca - ta mun - di. do - na e - is -
 do - na, do - na e - is

The organ part is marked *senz' Organo* at the bottom.

SOLO *p* *f*

SOLO *p* *f*

(Tromb. c. P.)

mf *p* *mf* *p* *mf* *p* *mf* *p*

re - qui - em! A - gnus De - i, qui tol -

re - qui - em! A - gnus De - i, qui tol -

fp *mf* *p* *mf* *p* *mf* *p*

coll' Organo $\frac{6}{5}$ $\frac{6}{5}$

mf *p* *mf* *p* *ff* *p assai*
mf *p* *mf* *p* *ff* *p assai*
mf *p* *mf* *p* *ff* *p assai*

p assai
 lis pec - ca - ta mun - di, do - na, do - na e - is re -

p assai
 do - na e - is, do - na

p assai
 lis pec - ca - ta mun - di. do - na e - is, do - na

p assai
 do - na, do - na

mf *p* *mf* *p* *ff* *p* *p assai*
 7 5 7 5 3 3 *p* senz' Organo

qui - em! Agnus De - i, qui
e - is re - qui - em! e - is re - qui - em! Agnus De - i, qui

TUTTI
coll' Organo

This musical score is for the 'Gloria' by Giuseppe Verdi, specifically the section for the Soprano and Alto voices. The score is written in G major (one sharp) and 4/4 time. It features a piano accompaniment consisting of a grand staff (treble and bass clef) and a basso continuo line. The vocal parts are written in a single system with a soprano and alto line. The lyrics are in Italian: 'tol - lis pec - ca - ta mun - di, do - na'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'p assai' (piano assai). The tempo is marked 'Allegro'. The score is divided into measures by vertical bar lines. The lyrics are written below the vocal lines. The piano accompaniment includes a grand staff and a basso continuo line. The score is a page from a larger manuscript, with the page number '75' visible at the bottom left.

Musical score for W.A.M. 626. The score is written for a large ensemble, including vocal parts and instruments. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems. The first system contains instrumental parts for strings and woodwinds, with dynamics *p cresc.* and *f*. The second system contains vocal parts with the lyrics "e - is - re - qui - em sem - pi - ter - nam!". The vocal parts are written in a four-part setting (Soprano, Alto, Tenor, Bass). The instrumental parts continue with dynamics *f* and *cresc.*. The score concludes with a final chord marked *f*.

e - is - re - qui - em sem - pi - ter - nam!
 sem - pi - ter - nam!
 e - is - re - qui - em sem - pi - ter - nam!
 e - is - re - qui - em

6 $\frac{2}{5}$ 5 \flat 6 $\frac{2}{5}$ 5 \flat 7 \flat 6 $\frac{2}{5}$ 6 $\frac{2}{5}$ 5 7 $\frac{2}{4}$ 4 $\frac{1}{2}$ 2

Adagio.

Musical score for "LUX AETERNA". The score is written for five parts: Soprano, Alto, Tenor, Bass, and Basses. The lyrics are in Latin. The score includes a vocal soloist part and a chorus part. The lyrics are: "cum sanctis tu is in ae-ternum: qui a pi - us es. Lux ae-ter-na lu - Lux ae-ter-na, ae-ter-na, ae-ter-na Lux ae-ter-na, ae-ter-na, ae-ter-na". The score is marked with "TUTTI" and "Bassi.".

- ce - at e - is, Do - mi - ne, cum san - ctis tu - is in ae -
 lu - ce - at e - is, Do - mi - ne, cum san - ctis, cum san - ctis tu - is in ae -
 lu - ce - at e - is, Do - mi - ne, cum san - ctis, cum san - ctis tu - is in ae -
 tu - is in ae -

ter - num, qui - a pi - us es.
 ter - num, qui - a pi - us es. Do - na,
 ter - num, qui - a pi - us es.

SOLO
 (p) *tasto*
 TUTTI
 Re - qui - em ae -

W.A.M. 626.

[illegible]

nam, et lux perpe - tu-a, et lux per-pe - tu-a lu - ce-at e - is, et lux per -
na, et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce-at e - is, et lux per -
na, et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce-at e - is, et lux per -

p

Allegro.

pe - tu-a lu - ce-at e - is.

f

Cum sanctis tu - is in ae - ter -

pe - tu-a lu - ce-at e - is.

f

Cum sanctis tu - is in ae - ter -

f

Allegro.

Cum san - ctis tu - is in ae - ter -
 - num,
 Cum sanctis tu - is in ae - ter -
 - num, cum san -
 - num, cum san - ctis tu - is in ae - ter - num.
 cum san - ctis tu - is in ae - ter - num, in ae -
 - num, in ae - ter - num, cum
 - ctis tu - is. cum sanctis tu - is in ae - ter -
 3# 7 6 3# 4 5 6 4 2# 6 5 4 2 6 5# 6

Cumsanctis tu - is in ae - ter -
 ter - num, cum san - etis, cum san - etis, cum sanctis
 san - etis tu - is in ae - ter -
 num, in ae - ter - num. cum san - etis,

num, cum san - etis tu - is in ae - ter -
 tu - is, cum san - etis, cum san - etis, cum san -
 num, in ae - ter - num,
 cum san - etis, cum sanctis tu - is in ae - ter -

6 9 8 7 5 3# 3 6 4 3 3# 7 6 6 5# 4 6 4 3 7 5 6 5

3b 8 7b 7 6 6 7 6 5

W. A. M. 626.

num, cum sanctis tu is in ae ter -
 etis, cum sanctis tu is in ae ter - num,
 cum san etis tu is in ae ter - num,
 cum Bassi.

3# 4/2 5 3 4 3 3b 3# 9b 8 7 6b 6 5 3b # 4/2 6 8 3b 7b 8 6 4 3

6 6 5 6 5 3b 6b 5b 6 4# 2 6 6# 7b 6 5 4 6 6 4

san - ctis tu - is in ae - ter - num, cum san - ctis
 num, cum san - ctis, cum san - ctis,
 num, cum sanctis tu - is in ae - ter - num, cum sanctis tu - is in ae - ter -
 num, cum sanctis tu - is in ae - ter -

Vel. Bassi.

3 — 7 7 6 6 6 5 7 6

tu - is in ae - ter - num, cum san - ctis tu - is,
 cum san - ctis tu - is, cum san - ctis
 - num, in ae - ter - num, cum san - ctis tu - is in ae - ter -
 - num, cum sanctis tu - is in ae - ter - num, in ae - ter -

Vel. Bassi.

6 6 4 6 6 5 3 3 3 6 6 6 6 3 6 3

cum sanctis tu is in ae - ter - num, in ae - ter - num,
 tu is in ae - ter - num, in ae - ter - num, cum san - ctis tu is in ae - ter -
 num, in ae - ter - num, cum san - ctis tu is in ae - ter - num, in aeter -
 num, cum san - ctis tu is in ae - ter - num, cum san - ctis
 cum sanctis tu is in ae - ter - num, in ae - ter -
 num, in ae - ter - num, cum san - ctis tu is, cum
 num, in ae - ter - num, in ae - ter - num, in ae - ter - num, cum sanctis
 tu is in ae - ter - num, in ae - ter - num,

6 3# 6 3# 6 3# 6 6 4 3 6 6 4 6 4# 4 5 6 6
 6 7 6 5 6 7 6 6 3# 3 6 4 7 3# 7 4 3 3# 3# 7 6

num, cum san-ctis tu-is in ae-ter - - num, cum san-ctis
 san-ctis tu-is in ae-ter - - num, cum san-ctis tu-is in ae-ter - -
 tu-is in ae-ter - - num, in ae-ter - - num, cum san-ctis, cum san-
 cum san-ctis tu-is in ae-ter - - num, cum san-ctis tu-is, cum
 Bassi. *Vel.* Bassi.

3# 9b 8 7 5 6 6 4 5 6 6 3# 6 3# 6 3# 6 6 4 3# 7

Adagio.

tu-is in ae-ter - - num, in ae-ter - - num, qui-a pi - - us es.
 num, cum san-ctis tu-is in ae-ter - - num, qui-a pi - - us es.
 ctis, cum san-ctis tu-is in ae-ter - - num, qui-a pi - - us es.
 san-ctis tu-is in ae-ter - - num, qui-a, qui-a pi - - us es.

6 3# 6 3# 6 7 7 5 4 5# 7 7 3# 6 6 5#

VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG.

MOZART'S WERKE.

Einladung zur Subscription

auf die

Erste vollständige kritisch durchgesehene Ausgabe der Werke

von

Wolfgang Amadeus Mozart.

Mit freudiger Genugthuung erstatten die Unterzeichneten die Mittheilung, dass sie sich die ehrenvolle Aufgabe setzen durften, eine erste vollständige kritisch durchgesehene Ausgabe von *Wolfgang Amadeus Mozart's* Werken zu unternehmen.

Ungeachtet *Mozart's* Name und eine grosse Anzahl seiner Werke überall genannt werden, ist der volle Umfang seiner Productivität, die sämtliche Zweige der Vokal- und Instrumental-Musik umfasste, kaum bekannt; von den 626 Nummern, welche das Verzeichniss seiner Werke aufweist, wurde der **dritte Theil**, weit über 200 Nummern, niemals veröffentlicht, die wirklich veröffentlichten aber vielfach mangelhaft, mit unterschobenen vermisch, von den verschiedensten Verlegern in den verschiedensten Formen herausgegeben.

Es war uns im vorigen Jahrzehnte vergönnt eine vollständige kritisch durchgesehene Ausgabe der Werke *Ludwig van Beethoven's* unter allgemeiner Anerkennung durchzuführen; dieser Ausgabe soll sich die *Mozart-Ausgabe* in musikwissenschaftlichem Werthe, wie in äusserer Ausstattung, in Preis und Erscheinungsweise zur Seite stellen. Diese erste Gesamtausgabe soll **alle bekannten ächten und vollständigen Werke Mozart's in kritisch-correcter** Gestalt und würdiger Ausstattung enthalten, sich also auszeichnen durch

Vollständigkeit, Aechtheit und Preiswürdigkeit.

Vollständig soll die Ausgabe werden, denn sie wird mit Ausnahme der Fragmente **alle** bekannten Werke, gedruckte und ungedruckte, enthalten. Als auf eine wichtige Vorarbeit wird sie sich auf »Dr. *Ludwig Ritter von Köchel's* chronologisch-thematisches Verzeichniss sämtlicher Tonwerke *Wolfgang Amade Mozart's*« stützen, so dass jedes einzelne Werk *Mozart's* nach *Köchel's* chronologischer Nummer bezeichnet wird, während zur Zusammenfassung des Gleichartigen die sämtlichen Werke in 23 Serien eingetheilt werden, zu denen eine Supplement-Serie tritt, welche dazu bestimmt ist, einen Bericht über die geübte Kritik zu geben, und werthvolle Fragmente, die der Vergessenheit entrissen werden sollen, sowie auch jetzt verschollene Werke, die später zu Tage gefördert werden sollten, aufzunehmen. An alle Die, welchen diese Aufforderung zu Gesicht kommt, richten wir die Bitte:

uns Mittheilung zu machen, in welchen Händen sich noch von *Köchel* nicht erwähnte Handschriften, revidirte Abschriften und erste Drucke *Mozart'scher* Werke befinden. —

Aecht soll die Mozartausgabe werden durch treue Vergleichung mit den Handschriften und ersten Drucken, an deren Besitzer wir die Bitte um zeitweilige Ueberlassung zum Zwecke der Ausgabe richten. Obgleich *Mozart's* Handschriften wahre Musterbilder sind, wurden doch viele Ausgaben seiner Werke unglaublich vernachlässigt und verstümmelt in der Welt verbreitet und werden nun von grösseren und kleineren Fehlern wimmelnd so fort und fort, Jahr für Jahr und aller Orten gespielt, gesungen und aufgeführt. Gegen die Fluth derartiger kritikloser Ausgaben von unbefugter Hand soll die kritisch durchgesehene *Mozart-Ausgabe* einen abwehrenden Damm bilden.

Die tüchtigsten und zuverlässigsten Musiker und Musikgelehrten haben bereits zugesagt, dem Unternehmen ihre Kräfte zu widmen und grösste Sorgfalt auf die kritisch-correcte Herstellung zu verwenden. Vort den Mitarbeitern der Redaction waren die Herren General-Musikdirector Dr. *Julius Riets* in Dresden, *Fr. Espagne*, Custos der musikalischen Abtheilung der königl. Bibliothek in Berlin, *G. Nottebohm* in Wien, Capellmeister *Carl Reinecke* in Leipzig bereits für die Beethovenausgabe thätig; ferner haben

die Herren Dr. *Johannes Brahms*, Dr. *Ludwig Ritter von Köchel* in Wien, Professor Dr. *Joseph Joachim*, Professor *Ernst Rudorff*, Professor Dr. *Philipp Spitta* in Berlin ihre thätige Mitwirkung zugesagt.

Preiswürdig wird die Gesamtausgabe sein, doch, da sie nach innerem Werthe und äusserer Ausstattung die beste und gediegenste sein will und zu gleichmässigem Preise **sämtliche** Werke, nicht eine **Auswahl** des Populärsten bieten wird, kann sie nicht mit den spottwohlfeilen Ausgaben wetteifern, die von den **gangbarsten** Werken immer und wieder gedruckt zu werden pflegen. Der Stich soll einer monumentalen Ausgabe würdig sein, aber keine anständige Raumersparniss ungenutzt lassen, so dass der Preis des Bogens gross Musikformat zu vier Platten nur 30 Pfennige betragen wird, also im Verhältniss zu dem Inhalte ungefähr nur die Hälfte der üblichen Musikalien-Preise. Jeden Falls soll auch bei grösserer Bogenzahl der Subscriptionspreis 1000 Mk. = 500 Fl. ö. W. = 50 Pfd. Sterl. = 1250 Fr. = 1250 Lire nicht übersteigen. Der Druck der Subscriptionsexemplare erfolgt von den Metallplatten selbst im Gegensatze zur jetzt üblichen Art des Ueberdrucks auf Stein.

Mozart's Werke werden zunächst nur in Partiturgestalt ausgegeben, doch behalten wir uns vor von den Werken, deren praktischer Gebrauch es wünschenswerth macht, auch die Stimmen zu veröffentlichen.

Um jedem musikalischen Bedürfnisse und Interesse zu entsprechen und die Anschaffung zu erleichtern, ist wieder die Erscheinungsweise in Lieferungen, welche abwechselnd Werke der verschiedenen Serien enthalten, in Aussicht genommen worden. Die ersten Lieferungen sind bereits erschienen und in allen geachteten Musikalienhandlungen einzusehen. Wir geben hiermit die Zusicherung, dass wir mit aller Energie das Unternehmen durchführen werden, so dass die Fertigstellung des Ganzen in wenigen Jahren zu hoffen steht.

Die Namenliste der Gönner des Unternehmens sowie der Subscribenten auf ein vollständiges Exemplar soll der Ausgabe vorgedruckt werden. Diejenigen Musikfreunde, welche durch Zahlung einer Subvention von 2000 Mk. = 1000 Fl. ö. W. sich als Förderer und Mitbegründer dieses Mozartmonumentes bethätigen, erhalten ein vollständiges Exemplar in stattlichem Einbände mit einer namentlichen gedruckten Widmung.

Nur durch die hochsinnige Unterstützung eines Ungenannten ist es uns möglich geworden diesem Unternehmen, das seiner ganzen Anlage nach gewöhnlicher Verlagsspeculation fern steht, überhaupt näher zu treten; auch jetzt noch bedürfen wir der opferfreudigen Unterstützung der Verehrer *Mozart's*, d. h. aller Kunstfreunde.

Sicherlich ist es keine vergebliche Erwartung, dass die tausend und abertausend Verehrer des Meisters, welche seinem Genius so viele Stunden heiteren, erhebenden, wehevollen Genusses verdanken, sich vereinigen werden, durch freudige Spenden für das literarisch-musikalische Monument des grossen Meisters ihren Dank abzustatten, sich selbst aber gleichzeitig einen bleibenden köstlichen Schatz zu erwerben.

Wir hoffen, dass nicht wenige Musiker und Kunstfreunde sich den Besitz der gesammten Ausgabe sichern werden, doch eröffnen wir gleichzeitig die Subscription auf die einzelnen Serien, um auch dem weniger bemittelten Musiker Gelegenheit zu geben den ihm erwünschten Antheil der Werke zu erwerben und seinen Antheil zum Ehrendenkmal *Wolfgang Amadeus Mozart's* nach Kräften beizusteuern.

Breitkopf & Härtel.